

FACULTY OF MUSIC

UNIVERSITY OF TORONTO

Wind Symphony

STEPHEN CHENETTE

CONDUCTOR

MacMillan Theatre

Sunday, October 25, 1987

3:00 pm

PROGRAM

Il Guarany
Overture

A. CARLOS GOMES
(1836-1896)
transcribed by Herbert L. Clarke

Tafelmusik
I. Blues
II. Finale

GODFREY RIDOUT
(1918-1984)

Notes on Hungary
Suite in Five Movements
based on Hungarian Folk Songs
I. Sunrise
II. Children Playing
III. A Song of Homesickness
IV. Gypsy Song
V. In the Soldiers' Camp

TIBOR POLGAR
(b. 1907)

* * * INTERMISSION * * *

Dance of the Seven Veils from Salome

RICHARD STRAUSS
(1864-1949)
transcribed by Mark Hindsley

Prélude à l'Après-midi d'un faune

CLAUDE DEBUSSY
(1862-1918)
transcribed by Mark Hindsley

Florentiner March, Opus 214
(Grande Marcia Italiana)

JULIUS FÜCIK
(1872-1916)
arr. by M.L. Lake
edited by Frederick Fennell

Semper Fidelis

JOHN PHILIP SOUSA
(1854-1932)

Dixie

DANIEL DECATUR EMMETT
(1815-1904)
arranged by Morton Gould

NOTES

Il Guarany Overture

A. CARLOS GOMES

ANTONIO CARLOS GOMES, a Brazilian composer of Portuguese descent, was the son of a provincial bandmaster, from whom he learned to play several instruments. Study at the Imperial Conservatory of Music in Rio de Janeiro, followed by considerable early success as a composer, resulted in his receiving a government scholarship for study at the Milan Conservatory. Most of the rest of his life was spent in Italy. The triumphal success of Il Guarany at La Scala in 1880 brought him international fame, and there were productions of the opera in almost all European capitals in the next few years. The overture became a popular item on concert band programs. The themes of the overture are largely drawn from the opera itself, and colour is obtained by the use of Amazon Indian melodies.

The majestic opening subject accompanies the invocation to the sun god by a wild tribe of Indians called the Aimores. The melody played in octaves by clarinet and bassoon is the one associated with a scene between the hero and heroine in the camp of the Aimores. The broad, expressive melody following later provides the orchestral background for the plotting of Gonzales and his henchmen. There are many other interesting passages, including a beautiful melody sung by the principal characters as a love-duet in the opera. The overture closes with a shortened version of the invocation to the sun god.

The transcriber, Herbert L. Clarke (1867-1945), was born in Massachusetts and grew up in Toronto, where his father was organist at Jarvis Street Baptist Church. As cornet soloist and assistant conductor with John Philip Sousa's Band, he was the most famous cornettist and one of the most influential musicians of his era. After leaving Sousa's Band, he spent five years (1918-1923) as conductor of the Anglo-Canadian Leather Company Band in Huntsville, Ontario.

Tafelmusik

GODFREY RIDOUT

GODFREY RIDOUT, the eminent Toronto composer, teacher, and writer, studied at the Toronto Conservatory of Music, and began teaching there in 1940. He joined the Faculty of Music, University of Toronto, in 1948. A versatile composer, many of his works have become staples of the repertoire. His early assignments writing drama scores for the CBC and film scores for the NFB gave him exposure to jazz and a respect for popular music.

Tafelmusik, or "table music," is a term used since the sixteenth century for music at feasts and banquets. Ridout's Tafelmusik was written for performance in 1976 at a testimonial banquet honouring Professor Robert A. Rosevear for his thirty years of teaching at the Faculty of Music.

Notes on Hungary

TIBOR POLGAR

Suite in Five Movements for Concert Band
based on Hungarian folk songs

TIBOR POLGAR was born in Budapest in 1907 and graduated from the Ferenc Lizst Academy of Music, where he studied with Zoltán Kodály. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar is a prolific composer whose works include operas, radio and film scores (including the movie "In Praise of Older Women"), chamber music, and vocal, orchestral, and solo compositions. He was a member of the University of Toronto's Opera Department and Canadian Opera Company music staff for a number of years.

Notes on Hungary was commissioned by the University of Toronto Concert Band, with a grant from the Ontario Arts Council, and was first performed in 1970. The themes are folk music, treated very freely.

- I. Sunrise: the last minutes of the rising sun at the summer daybreak.
- II. Children Playing: gay children are romping while singing their cheerful songs.

III. A Song of Homesickness: the main theme of this movement is one of the most heart rending sad songs of the country. The words of the song, in a free translation, are:

I started my way from my beautiful country
From the famous little Hungary,
I glanced back when half way
And tears came to my eyes...

- IV. Gypsy Song: a mocking song on gypsy melodies.
V. In the Soldiers' Camp: a recruiting song which develops into a fiery dance.

Dance of the Seven Veils from Salome

RICHARD STRAUSS

Salome, the one-act opera which RICHARD STRAUSS completed in 1905, probably caused a greater shock to the music world than any of his other works. The theme itself was considered extremely daring, and the famous Dance of the Seven Veils became almost a synonym in the public mind for licentiousness. Furthermore, the sensibilities of opera-goers of a more conservative era were shocked by the horror and morbidity of certain scenes. Today, Salome is taken in stride, while its imaginative -- though still fiendishly difficult -- score is widely admired.

The Dance of the Seven Veils comes as the climax of the opera. Salome, yielding to the request of Herod, performs the seductive dance to the accompaniment of some of the most sensuous music ever written. At its conclusion, Herod promises Salome anything she may wish, and she demands the head of the imprisoned John the Baptist on a silver charger. The final scene of the opera is Salome's long-impassioned apostrophe to the severed head of the prophet. At the end, the horror-stricken Herod orders his soldiers to crush her to death beneath their shields.

The opera was considered highly immoral at the time of its creation and was for many years banned from the Metropolitan Opera House. Later generations realized that immorality is an odd label to pin on a work that is, basically, a biblical story set to music.

Prélude à l'Après-midi d'un faune

CLAUDE DEBUSSY

CLAUDE DEBUSSY was 32 when his talent suddenly crystalized with Prelude to the Afternoon of a Faun. The work, inspired by Mallarmé's eclogue L'Après-midi d'un faune, elevated Debussy to a position of world renown he was ever afterward to sustain.

In neither Mallarmé nor Debussy is there attempt at concrete narrative. In the heat and silence of a summer's afternoon, the faun seems to awaken out of a dream, still thinking languorously of the lovely nymphs envisioned during his slumbers. Then, either in his imaginings or in fact, he pursues them. Ultimately he falls again into a sleeping, dreaming contemplation more seductive and beguiling than the reality.

Mark Hindsley is Professor Emeritus and former conductor of bands at the University of Illinois. Many of his expert and imaginative transcriptions for band of orchestral masterpieces have been performed by the University of Toronto Wind Symphony over the years.

Florentiner March, Opus 214 (Grande Marcia Italiana)

JULIUS FÜCIK

JULIUS FÜCIK was a prolific writer of military marches. Florentiner March (subtitled Grande Marcia Italiana) is his opus 214! He was bandmaster to the 86th Hungarian Infantry Regiment at Budapest; his most famous march, Entry of the Gladiators has become inseparably wed to the circus. Florentiner is indeed a "Grande Marcia" with its extended symphonic dimensions. This, too, is a march classic.

Semper Fidelis

JOHN PHILIP SOUSA

JOHN PHILIP SOUSA, the "March King," was the most successful band conductor and composer of all time. Before forming his own professional band, with which he toured North America and the world, he conducted the United States Marine Corps Band. Semper Fidelis ("always faithful") was written during these years (in 1888), and the name is taken from the Marine Corps motto.

Dixie

DANIEL DECATUR EMMETT

"Dixie" began as a tune for a minstrel show, a form of entertainment in which white men in blackface sang, danced, and cracked jokes. Daniel Decatur Emmett, who organized the first real minstrel troupe in 1843, based his show on the singing, dancing and humour of runaway slaves who stopped at his father's house in Ohio on their way north via the Underground Railway. "Dixie," written in 1859, was music for the "walk-around," the high point of any minstrel show, during which the performers wound around the stage in complicated marching patterns, executing fancy dance steps. At the outset of the Civil War, "Dixie" was a favourite on both sides, but to the dismay of Emmett, a staunch Unionist, it became more and more the rallying tune of the South. A few days after the war ended, however, President Abraham Lincoln asked a band to play "Dixie," saying that is was a good song and one that belonged to the whole nation. In Morton Gould's setting, it becomes a virtuoso showpiece for band, except for some relaxed moments which recall the soft-shoe steps from the minstrel shows.

Notes compiled by STEPHEN CHENETTE

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This afternoon's conductor, STEPHEN CHENETTE, became a professor at the Faculty of Music in 1972. He teaches trumpet, orchestral repertoire for winds, and brass chamber music. In addition, he is a conductor of the Wind Symphony and Concert Band, and Co-ordinator of the Performance Division. He is a faculty member at the National Music Camp of Canada, and has been a visiting teacher of wind repertoire and conducting at the University of Calgary. He was recently elected Secretary of the International Trumpet Guild. In December, Stephen Chenette will conduct eight concerts with the Hannaford Street Silver Band, including their tour of the Maritime Provinces.

After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith.

NEXT UNIVERSITY OF TORONTO WIND SYMPHONY CONCERT

Sunday, January 17, 1988
MacMillan Theatre at 3:00 pm
\$3 General Admission

STEPHEN CHENETTE, conductor

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UNIVERSITY OF TORONTO WIND SYMPHONY

Flute

Lesley Duff, Toronto, Ontario
Elizabeth Fekete, St. John's, Newfoundland
Rosalind Harvey, Lethbridge, Alberta
Kevin O'Donnell, West Hill, Ontario
Marlene Pires, Kitimat, British Columbia
Elizabeth Radzick, Toronto, Ontario
Todd Skitch, Peterborough, Ontario
Joanne Stevens, Winnipeg, Manitoba
Meagan Winsor, Mississauga, Ontario

Piccolo

Lesley Duff, Toronto, Ontario
Elizabeth Radzick, Toronto, Ontario
Meagan Winsor, Mississauga, Ontario

Oboe

Piotr Twardowski, Toronto, Ontario
Pippa Williams, Vancouver, British Columbia

English Horn

Julia Snelson, Ottawa, Ontario

Clarinet

Kathy Barr, Dundas, Ontario
Chantel Carduner, Swift Current, Saskatchewan
Colleen Cook, Regina, Saskatchewan
Akiyo Hattori, Scarborough, Ontario
Mark Jealouse, Oshawa, Ontario
Sharon Pearson, Winnipeg, Manitoba
Mark Saresky, Hamilton, Ontario
Peter Stoll, Toronto, Ontario
Mark Thompson, Dundas, Ontario

E-flat Clarinet

Chantel Carduner, Swift Current, Saskatchewan
Mark Jealouse, Oshawa, Ontario

Bass Clarinet

Akiyo Hattori, Scarborough, Ontario

Bassoon

Catherine MacDonnell, Hamilton, Ontario
Darrell Steele, Winnipeg, Manitoba

Contra-Bassoon

Sterling MacNay, Wiarton, Ontario

Alto Saxophone

Sydney Quinn, Toronto, Ontario
Kathy Rea, Willowdale, Ontario

Tenor Saxophone

Richard Bortolotti, Toronto, Ontario

Baritone Saxophone

Chris Wilson, Richmond Hill, Ontario

Trumpet

Tim Birtch, Milton, Ontario

Curtis Dietz, Handover, Ontario

Margaret-Ann Formica, Richmond Hill, Ontario

Lovene McCalla, Toronto, Ontario

Michael Moore, Petawawa, Ontario

Kevin Turcotte, Sudbury, Ontario

Horn

Elke Eble, Scarborough, Ontario

Sam King, Aurora, Ontario

Louise Little, Innisfail, Alberta

Darcy McFayden, Scarborough, Ontario

Trombone

Thomas Henderson, Vancouver, British Columbia

Sara Moody, Hamilton, Ontario

Dean Pattison, St. Catharines, Ontario

Joseph Pezzelato, Toronto, Ontario

Robert Tilley, Toronto, Ontario

Euphonium

Angelik Jones, Unionville, Ontario

Tuba

Rob Brown, Mississauga, Ontario

Colin Couch, North York, Ontario

String Bass

Tom Artiss, Pugwash, Nova Scotia
Guy Gagnon, Sherbrooke, Quebec

Percussion

Christopher Braun, Waterloo, Ontario
John LaPorte, Wawa, Ontario
Andrew Morris, Iroquois Falls, Ontario
Gabe Taryan, Toronto, Ontario
Steven Wassmansdorf, Mississauga, Ontario

Celeste

Jennifer Francis, Fredericton, New Brunswick

Harp

Leslie McInnis, Winnipeg, Manitoba
Elizabeth Ely, Victoria, British Columbia
Laurie Gemmel (in Gomes), Whitby, Ontario

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1987/88 PRODUCTION STAFF

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Ronald Chandler, Associate Dean
Laurie Bassett, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
David Macdonell, Assistant to the Technical Director
Michael Twose, Sound Technician
Don Cooper, Building Manager
Sydney Quinn, Manager/Librarian
Joanne Harada, Public Relations Officer
Marta Roller, Public Relations Assistant

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

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Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

October 29

THURSDAY NOON SERIES

"Recognition, Analysis, Management and
Prevention of Occupational Health Problems
of Musicians"

Lecture presented by DR. JOHN CHONG,
McMaster Musicians' Medical Clinic

Walter Hall 12:10 pm FREE

October 30

FACULTY ARTISTS SERIES

William Aide, piano; Douglas Bodle, harpsichord;
Rivka Golani, viola; David Hetherington, cello;
Gerard Kantarjian, violin; Judy Loman, harp;
David McGill, bassoon; Thomas Monohan, double
bass; Kent Teeple, viola; Joaquin Valdenpeñas,
clarinet; David Zafer, violin; Paul Zafer, violin

VIVALDI: Concerto for Bassoon and Strings

BEETHOVEN: Trio in E-flat, Op. 70, No. 2

MORAWETZ: Sonata for Viola and Harp

WEBER: Quintet in B-flat Major, Op. 34

Walter Hall 8:00 pm

\$10/\$6 students/seniors